INDEX TO VOLUME 5

Articles

AIKEN, HENRY D., Learning and Teaching in the Arts, 4:39.
ARNHEIM, RUDOLF, Professor Arnheim Replies, 3:186; rejoinder to Monroe C. Beardsley, 3:181.
Art as Communicable Knowledge, HENRY RALEIGH, 1:115.
Artistic Value, STEFAN MORAWSKI, 1:23.
The Arts — Being through Meaning, GEORGE P. STEIN, 4:99.
The Arts in Alternative Schools: Some Observations, BARBARA LEONDAR, 1:75.
ASCHENBRENNER, KARL, The Philosopher's Interest in Art, 1:11.

Basic Film Aesthetics, F. E. SPARSHOTT, 2:11.
BAWDEN, L. A., Pragmatic Prolegomena to Film Studies, 2:103.
BEARDSLEY, MONROE C., On Aiken's Defense of the Humanities, 4:72.
BEARDSLEY, MONROE C., On Arnheim's *Visual Thinking*, 3:181; a commentary.
BERLEANT, ARNOLD, Education as Aesthetic Process, 3:139.
BRODY, ALAN, Jules and Catherine and Jim and Hedda, 2:91.

CLARK, WALTER, JR., Professor Clark Replies, 2:190; a rejoinder to LOUISE M. ROSENBLATT, 3:180.
A Comparative Approach to Music for the Humanities Student, DAVID A. SHELDON, 1:129.
CONRAD, DAVID, Mumford, Organic Architecture, and Education, 3:149.
CRAWFORD, DONALD W., The Humanizing Power of Film (Essay Review), 2:139.

The Dance of *The Misfits:* A Movie Mobile, GERALD O'GRADY, 2:75.
DWORKIN, MARTIN S., Whose Oscar? 2:168.

Education as Aesthetic Process, ARNOLD BERLEANT, 3:139.
Editorial, On the Third Domain, 1:5, 2:5, 3:5, 4:5.

Facsimiles and Reality: On Vincent Scully's *American Architecture and Urbanism*, JAMES MARSTON FITCH, 4:151; a commentary.
Film and Cultural Pluralism, THOMAS H. GUBACK, 2:35.
FISHER, JOHN, On Aiken's "Learning and Teaching in the Arts," 4:68.
FITCH, JAMES MARSTON, Facsimiles and Reality: On Vincent Scully's *American Architecture and Urbanism*, 4:151; a commentary.

GARDNER, HOWARD, Problem-Solving in the Arts and Sciences, 1:93.
GOLDSTEIN, MELVIN, On the State of American Shakespeare Scholarship 1950-1970, 3:109.
Government by Television: A Case Study, Perspectives, and Proposals, NICHOLAS JOHNSON, 3:11.
GUBACK, THOMAS H., Film and Cultural Pluralism, 2:35.

Hansen, Forest, Thinking about Music, 3:77.
Harrison, A. Cleveland, Theater Labs in General Education, 1:139.
Harvard Project Zero: A Fresh Look at Art Education, V. A. Howard, 1:61.
Hein, Hilde, On Obscenity, Politics, and Pornography, 4:77.
Hoskins, Katharine, Professor Hoskins Replies, 4:162; a rejoinder to Richard Wasson, 4:156.
Howard, V. A., Harvard Project Zero: A Fresh Look at Art Education, 1:61.
The Humanizing Power of Film (Essay Review), Donald W. Crawford, 2:139.

Ihde, Don, A Philosopher Listens, 3:69.
Interaction and Film Study, John Stuart Katz, 2:115.

Johnson, Nicholas, Government by Television: A Case Study, Perspectives, and Proposals, 3:11.
Jules and Catherine and Jim and Hedda, Alan Brody, 2:91.

Katz, John Stuart, Interaction and Film Study, 2:115.

Learning and Teaching in the Arts, Henry D. Aiken, 4:39.
Leondar, Barbara, The Arts in Alternative Schools: Some Observations, 1:75.
Linden, George W., Ten Questions about Film Form, 2:61.
Literature, Politics, and Contemporary Scholarship: Comments on *Today the Struggle* by Katharine Hoskins, and *Literature and Revolution* by Jürgen Rühle, Richard Wasson, 4:156; a commentary.

McLuhan's Rhetorical Devices in *Understanding Media,* Douglas H. Schewe, 3:159.
McWhinnie, Harold J., A Review of Selected Aspects of Empirical Aesthetics III, 4:115.
A Marxist Theory of Aesthetic Inquiry: The Contribution of Max Raphael, Willis H. Truitt, 1:151.
Modes of Myth (Article Review), Marion B. Smith, 3:169.
Morawski, Stefan, Artistic Value, 1:23.
Mumford, Organic Architecture, and Education, David Conrad, 3:149.

The Nagging Problem of Regulation, Harry J. Skornia, 3:39.

O'Grady, Gerald, The Dance of *The Misfits:* A Movie Mobile, 2:75.
On Aiken's Defense of the Humanities, Monroe C. Beardsley, 4:72.
On Aiken's "Learning and Teaching in the Arts," John Fisher, 4:68.
On Arnheim's Visual Thinking, Monroe C. Beardsley, 3:181; a commentary.
On Obscenity, Politics, and Pornography, Hilde Hein, 4:77.
On a Review of Louise Rosenblatt's *Literature as Exploration,* Louise Rosenblatt, 3:188; a rejoinder to Walter Clark, Jr., 4:2:150.
On the State of American Shakespeare Scholarship 1950-1970, Melvin Goldstein, 3:109.
On Words and Music: Toward an Aesthetic Conciliation, Abraham A. Schwadron, 3:91.
Osborne, Harold, Taste and Judgment in the Arts, 4:13.

Palmer, John, Theories of Social Change and the Mass Media, 4:127.
A Philosopher Listens, Don Ihde, 3:69.
The Philosopher's Interest in Art, Karl Aschenbrenner, 1:11.
Pragmatic Prolegomena to Film Studies, L. A. Bawden, 2:103.
Problem-Solving in the Arts and Sciences, Howard Gardner, 1:93.
Professor Arnheim Replies, Rudolf Arnheim, 3:186; a rejoinder to Monroe C. Beardsley, 3:181.

Professor Clark Replies, WALTER CLARK, JR., 3:190; a rejoinder to LOUISE M. ROSENBLATT, 3:180.
Professor Hoskins Replies, KATHARINE HOSKINS, 4:162; a rejoinder to RICHARD WASSON, 4:156.
Professor Scully Replies, VINCENT SCULLY, 4:155; a rejoinder to JAMES MARSTON FITCH, 4:151.

The Question of Relevance in Literature, DOROTHY WALSH, 4:29.

RALEIGH, HENRY, Art as Communicable Knowledge, 1:115.
A Review of Selected Aspects of Empirical Aesthetics III, HAROLD J. MCWHINNIE, 4:115.
RICHARDSON, JOHN ADKINS, Time and Time Again (Article Review), 1:163.
ROSENBLATT, LOUISE, On a Review of Louise Rosenblatt's *Literature as Exploration*, 3:188; a rejoinder to WALTER CLARK, JR., 4:2:150.

SCHEWE, DOUGLAS H., McLuhan's Rhetorical Devices in *Understanding Media*, 3:159.
SCHWADRON, ABRAHAM A., On Words and Music: Toward an Aesthetic Conciliation, 3:91.
SCULLY, VINCENT, Professor Scully Replies, 4:155; a rejoinder to JAMES MARSTON FITCH, 4:151.
SESONSKE, ALEXANDER, Vision via Film Form, 2:53.
SHELDON, DAVID A., A Comparative Approach to Music for the Humanities Student, 1:129.
SKORNIA, HARRY J., The Nagging Problem of Regulation, 3:39.
SMITH, MARION B., Modes of Myth (Article Review), 3:169.
SPARSHOTT, F. E., Basic Film Aesthetics, 2:11.
STEIN, GEORGE, The Arts — Being through Meaning, 4:99.
SUTTON, RONALD E., Toward A Confederation of Film Study Organizations, 2:125.

Taste and Judgment in the Arts, HAROLD OSBORNE, 4:13.
Ten Questions about Film Form, GEORGE W. LINDEN, 2:61.
Theater Labs in General Education, A. CLEVELAND HARRISON, 1:139.
Theories of Social Change and the Mass Media, JOHN PALMER, 4:127.
Thinking about Music, FOREST HANSEN, 3:77.
Time and Time Again (Article Review), JOHN ADKINS RICHARDSON, 1:163.
Toward A Confederation of Film Study Organizations, RONALD E. SUTTON, 2:125.
TRUITT, WILLIS H., A Marxist Theory of Aesthetic Inquiry: The Contribution of Max Raphael, 1:151.

Vision via Film Form, ALEXANDER SESONSKE, 2:53.

WALSH, DOROTHY, The Question of Relevance in Literature, 4:29.
WASSON, RICHARD, Literature, Politics, and Contemporary Scholarship: Comments on *Today the Struggle* by Katharine Hoskins and *Literature and Revolution* by Jürgen Rühle, 4:156.
Whose Oscar? MARTIN S. DWORKIN, 2:168.

Book Reviews

Aesthetic Concepts and Education, RALPH A. SMITH, ed., 1:173 (JAMES L. JARRETT).
Analyzing Children's Art, RHODA KELLOGG, 3:192 (DALE B. HARRIS).
Anthology of "Impulse," MARIAN VAN TUYL, 2:162 (MARCIA MADDEN SCHRAMM).

Art and Pornography: An Experiment in Explanation, Morse Peckham, 2:157 (George Dickie).
Art, Artists, and Art Education, Kenneth M. Lansing, 1:184 (Richard Doi).
Artistic Expression — A Sociological Analysis, Vytautas Kavolis, 3:194 (Robert Lilienfeld).
Averson, Richard. *See* White, David M.

Barry, Jackson G., Dramatic Structure: The Shaping of Experience, 1:181 (James R. Hurt).
Beckerman, Bernard, Dynamics of Drama: Theory and Method of Analysis, 1:181 (James R. Hurt).

Cohn, Ruby, Currents in Contemporary Drama, 4:170 (Harlen M. Adams).
Crews, Frederick, Psychoanalysis and Literary Process, 4:168 (Leon Waldoff).
Cummings, Frederick, and Allen Staley, Romantic Art in Britain: Paintings and Drawings 1760-1860, 2:163 (Jerrold Ziff).
Currents in Contemporary Drama, Ruby Cohn, 4:170 (Harlen M. Adams).

Daumier and His World, Howard P. Vincent, 3:198 (Kenneth Marantz).
Deinhard, Hanna, Meaning and Expression: Toward a Sociology of Art, 4:171 (Vytautas Kavolis).
The Discovery of Talent, Dael Wolfle, ed., 2:155 (Dale B. Harris).
Dramatic Structure: The Shaping of Experience, Jackson G. Barry, 1:181 (James R. Hurt).
Dynamics of Drama: Theory and Method of Analysis, Bernard Beckerman, 1:181 (James R. Hurt).

Entwistle, Harold, Education, Work, and Leisure, 1:185 (Edith W. King).

Gerson, H., ed., Rembrandt (rev. ed.), 2:163 (Alfred Neumeyer).
Great Museums of the World: Louvre, Paris; British Museum, London; Vatican Museums, Rome; National Gallery, Washington. Newsweek and Arnoldo Mondadori, eds., 3:199 (Alfred Neumeyer).

Hines, Robert Stephan, The Orchestral Composer's Point of View, 3:197 (A. Cutler Silliman).

The Jazz Tradition, Martin Williams, 2:159 (Abraham A. Schwadron).

Kavolis, Vytautas, Artistic Expression — A Sociological Analysis, 3:194 (Robert Lilienfeld).
Kellogg, Rhoda, Analyzing Children's Art, 3:192 (Dale B. Harris).

The Language of Film, Rod Whitaker, 2:148 (Robert L. Cardinal).
Lansing, Kenneth M., Art, Artists, and Art Education, 1:184 (Richard Doi).
Literature and Knowledge, Dorothy Walsh, 1:179 (Walter H. Clark, Jr.).

Meaning and Expression: Toward a Sociology of Art, Hanna Deinhard, 4:171 (Vytautas Kavolis).
Meaning in the Arts, Louis Arnaud Reid, 4:163 (J. L. Harrison).
Media Sociology: A Reader, Jeremy Tunstall, ed., 2:149 (Michael J. Parsons).
Miesel, Victor H., ed., Voices of German Expressionism, 2:151 (Charles S. Kessler).
Mnemosyne: The Parallel Between Literature and the Visual Arts, Mario Praz, 1:177 (F. E. Sparshott).
Mondadori, Arnoldo. *See* Newsweek.

Newsweek and Arnoldo Mondadori, eds., Great Museums of the World: Louvre, Paris; British Museum, London; Vatican Museums, Rome; National Gallery, Washington; 3:199 (Alfred Neumeyer).

The Orchestral Composer's Point of View, Robert Stephan Hines, 3:197 (A. Cutler Silliman).
Owen, Peter, Painting (the appreciation of the arts/5), 4:167 (Henry J. Raleigh).

Painting (the appreciation of the arts/5), Peter Owen, 4:167 (Henry P. Raleigh).
Peckham, Morse, Art and Pornography: An Experiment in Explanation, 2:157 (George Dickie).
Praz, Mario, Mnemosyne: The Parallel Between Literature and the Visual Arts, 1:177 (F. E. Sparshott).
Psychoanalysis and Literary Process, Frederick Crews, 4:168 (Leon Waldoff).

Reid, Louis Arnaud, Meaning in the Arts, 4:163 (J. L. Harrison).
Rembrandt (rev. ed.), H. Gerson, ed., 2:163 (Alfred Neumeyer).
Romantic Art in Britain: Paintings and Drawings 1760-1860, Frederick Cummings and Allen Staley, 2:163 (Jerrold Ziff).

Sight, Sound and Society: Motion Pictures and Television in America, David M. White and Richard Averson, 2:166 (Frank Manchel).
Signs and Meaning in the Cinema, Peter Wollen, 2:147 (Stuart A. Selby).
Slatoff, Walter, With Respect to Readers, 2:153 (William N. Whisner).
Smith, Ralph A., ed., Aesthetic Concepts and Education, 1:173 (James L. Jarrett).
Staley, Allen. *See* Cummings, Frederick.
Stearns, Marshall W., The Story of Jazz, 2:159 (Abraham A. Schwadron).
Stein, George P., The Ways of Meaning in the Arts, 4:163 (Michael J. Parsons).
The Story of Jazz, Marshall W. Stearns, 2:159 (Abraham A. Schwadron).

Tunstall, Jeremy, ed., Media Sociology: A Reader, 2:149 (Michael J. Parsons).

Van Tuyl, Marian, Anthology of "Impulse," 2:162 (Marcia Madden Schramm).
Vincent, Howard P., Daumier and His World, 3:198 (Kenneth Marantz).
Voices of German Expressionism, Victor H. Miesel, ed., 2:151 (Charles S. Kessler).

The Ways of Meaning in the Arts, George P. Stein, 4:163 (Michael J. Parsons).
Walsh, Dorothy, Literature and Knowledge, 1:179 (Walter H. Clark, Jr.).
Whitaker, Rod, The Language of Film, 2:148 (Robert L. Cardinal).
White, David M., and Richard Averson, Sight, Sound and Society: Motion Pictures and Television in America, 2:166 (Frank Manchel).
Williams, Martin, The Jazz Tradition, 2:159 (Abraham A. Schwadron).
With Respect to Readers, Walter Slatoff, 2:153 (William N. Whisner).
Wolfle, Dael, ed., The Discovery of Talent, 2:155 (Dale B. Harris).
Wollen, Peter, Signs and Meaning in the Cinema, 2:147 (Stuart A. Selby).